

COMPOSITIONS.

RIVÉ KING

SOLOS.

ANFANTE UND ALLEGRO—An. Mendels-
son's Op. 64, in freier Uebersetzung für
Klavier 1 60

BALADE ET POLONAISE DE CONCERT—
Valse, Op. 38, in freier Uebersetzung
für Klavier 1 60

BLOOMING SPRING—Tone Poem Characteristic 1 00

CARMEN—Grand Fantasia (Bisot) 1 60

CHOPIN'S VARIATIONS, Op. 2, La ci darem la
mano! Adapted for the Piano alone, with
Explanatory Text, Correct Fingering, Phras-
ing and Ornamentation 2 00

CHOPIN'S SONATE in A major—Dom Seariat's
(Revised and Fingered) 60

FLORISSANT BILLESZES—Jensen's "Murmeln"
Op. 44, in freier Uebersetzung für Klavier 60

HOME OF SCOTLAND—Caprice de Concert, in-
cluding "Kathleen," "Annie Laurie" and
"The Belle of Scotland" 1 60

IMAGINATION AUS DEM WIENER-WALZ
Kreis—Lied in the Vienna Wood, in freier
Uebersetzung, Paraphrase de Concert 1 60

MAINS IN HAND—Polka Caprice 75

MELANCHOLIC HONGROISE, No. 2,
Waltz Explanatory Text, Correct Fingering,
Phrasing and Ornamentation, and three page Cadenzas,
by Franz Bendel and Julie Rivé-King 1 60

MARCH OF THE GOBLINS—Marche charac-
téristique 60

HOME SWEET HOME—Grand Paraphrase de Concert 1 00

DUETS.

MARCH OF THE GOBLINS—Marche charac-
téristique 1 00

ON BLOOMING MEADOWS—Concert Waltz 1 60

MAZURKA DES GRACES—Morceau de Salon 1 00

NEARER MY GOD TO THEE—Grande Para-
phrase de Concert 1 00

OLD HUNDRED—Paraphrase de Concert 1 00

ON BLOOMING MEADOWS—Concert Waltz.
Written expressly for and played by Theodore
Thomas' Grand Orchestra at his Concerts 1 00

PENSEES D'ANANTES (Thoughts of the
Dance)—Valse Brillante 1 00

POLONAISE HEROIQUE—Morceau de Concert.
Dedicated to and played by Franz Listz 1 00

POPULAR SKETCHES—Concert Caprice. In-
cluding "Lull-Bullero," "Arkansas Trav-
els," "Garry Owen," "Blue Bells of Scot-
land," and "Gigue American" 1 50

PRELUDE AND FUGUE—Haberler-Guiliant 1 00

SPINNER-LIED (Spinning Song)—Paraphrase
de Concert (1791), aus "Der fliegende Hol-
finder" von R. Wagner. With Explanatory
Text, Correct Fingering, Phrasing and Ornamentation,
by Julie Rivé-King 1 00

SUPPLICATION—Jensen's "Lehn' deine Wang'
an meine Wang'" in freier Uebersetzung
für Klavier 60

TANNHAUSER MARCH—Paraphrase de Con-
cert (Franz Liszt) R. Wagner. With Ex-
planatory Text, Correct Fingering, Phrasing
and Ornamentation, by Julie Rivé-King 1 60

WIENER BOYBONS—Waltz (Strauss), with Ar-
abesques for Concert use 1 60

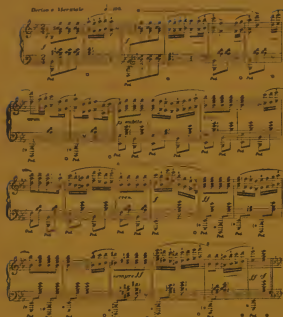
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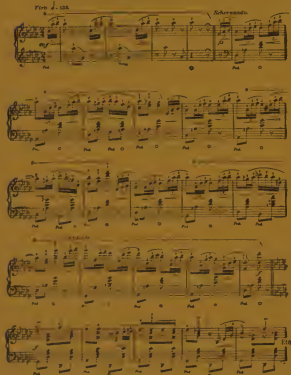


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HEATHER BELLS POLKA.

(New, Revised Edition)

Each number



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This page illustrates three

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COMPOSITIONS.

RIVE KING

SOLOS.

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HOME SWEET HOME—Grand Paraphrase de Concert..... 1 00

DUETS.

MARCH OF THE GOBLINS—Marche Characteristique.....	1 00
ON BLOOMING MEADOWS—Concert Waltz.....	1 50

MAZURKA DES GRACES—Morceau de Salon.....	1 00
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OLD HUNDRED—Paraphrase de Concert.....	1 00
ON BLOOMING MEADOWS—Concert Waltz. Written expressly for and played by Theodore Thomas' Grand Orchestra at his Concert.....	1 00
PENSEES D'ANANTES (Thoughts of the Dance)—Valse Brillante.....	1 00
POLONAISE HEROIQUE—Morceau de Concert. Dedicated to and played by Franz Liszt.....	1 00
POPULAR SKETCHES—Concert Caprice. Introducing "Lili Bultero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," and "Gigue Americain".....	1 50
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SPINNER-LIED (Spinning Song)—Paraphrase de Concert (Liszt), aus "Der fliegende Holländer" von R. Wagner. With Explanatory Text, Correct Fingering, Phrasing and Ornamentation, by Julie Rivé-King.....	1 00
SUPPLICATION—Jensen's "Lehn' deine Wang' an meine Wang'," in freier Uebersetzung für Klavier.....	60
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WIENER BONBONS—Waltz (Strauss), with Arrangements for Concert use.....	1 50

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2

The proper and artistic use of the Pedal in this composition is of the greatest importance. The Pedals therefore mostly indicated by notes and rests instead of the Ped. and as to where it should be used and released

Maestono • — 138.

acetyl

rit.

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1 Theme Religioso 6-72.

First system of the musical score for Theme Religioso, measures 1-8. The music is in G major, 4/4 time. The right hand features a melody of eighth notes with a 'p' (piano) dynamic marking. The left hand provides a harmonic accompaniment with chords and single notes. A repeat sign is present at the end of the system.

Second system of the musical score for Theme Religioso, measures 9-16. The right hand continues the melodic line with a 'p' dynamic marking. The left hand accompaniment includes some triplet markings. A repeat sign is at the end.

Third system of the musical score for Theme Religioso, measures 17-24. The right hand melody continues with a 'p' dynamic marking. The left hand accompaniment features more complex rhythmic patterns. A repeat sign is at the end.

Vari. I. Moderato 6-114.

First system of the musical score for Vari. I. Moderato, measures 1-8. The music is in G major, 4/4 time. The right hand features a melody of eighth notes with a 'p' (piano) dynamic marking. The left hand provides a harmonic accompaniment with chords and single notes. A repeat sign is present at the end of the system.

8 8 8 5

Ped. Ped. P Ped.

Ped. Ped. P Ped.

8 8 8

Ped. Ped. P Ped.

Can brio. *leggero.*

Ped. Ped. P Ped.

619-9

pp dolce.

Ped.

Ped.

8

Ped.

8

Ped.

8

Ped.

A page of handwritten musical notation for a piano piece. The score is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The notation is dense, featuring complex chords, arpeggios, and rapid sixteenth-note passages. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side. The handwriting is in dark ink, and the overall style is characteristic of 19th-century musical manuscripts.



First system of musical notation. It features a grand staff with treble and bass clefs. The right hand plays a series of ascending eighth-note chords, while the left hand plays a corresponding bass line. A slur with the number '8' spans the first two measures. The word 'Volante.' is written above the first measure. Pedal markings are present at the beginning and end of the system.

Volante. 8 Ped.




Second system of musical notation, continuing the piece. It maintains the same melodic and harmonic structure as the first system, with a slur and '8' over the first two measures and the word 'Volante.' above. Pedal markings are present at the beginning and end of the system.

Volante. 8 Ped.



Third system of musical notation. The right hand continues with ascending eighth-note chords. A slur with the number '8' is present over the first two measures. Pedal markings are present at the beginning and end of the system.

8 Ped.



Fourth system of musical notation. The right hand continues with ascending eighth-note chords. A slur with the number '8' is present over the first two measures. The system concludes with a final chord and a pedal marking.

8 Ped.



Fifth system of musical notation. The right hand continues with ascending eighth-note chords. A slur with the number '8' is present over the first two measures. The system concludes with a final chord and a pedal marking.

8 Ped.

649-5

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a prominent arpeggiated bass line. The score includes a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Moderato". The score is divided into two systems. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The piano accompaniment includes a section marked "Ped." (Pedal) and a section marked "8" (Octave). The score ends with a double bar line and a final chord.

Handwritten musical score for a piece titled "Moderato". The score is written on two systems of staves. The first system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking "Moderato" is written below the first staff. The second system also consists of a grand staff, with a key signature change to one flat (Bb) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "ff". The manuscript is on aged, slightly discolored paper.

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First system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by an '8' above the beam. The bass clef staff contains a series of chords, some of which are beamed together. Pedal points are indicated by a circle with a dot and the word 'Ped.' below the staff.

Second system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by an '8' above the beam. The bass clef staff contains a series of chords, some of which are beamed together. Pedal points are indicated by a circle with a dot and the word 'Ped.' below the staff. A dynamic marking 'ppp' is present in the bass staff.

Third system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by an '8' above the beam. The bass clef staff contains a series of chords, some of which are beamed together. Pedal points are indicated by a circle with a dot and the word 'Ped.' below the staff. A dynamic marking 'ff' is present in the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by an '8' above the beam. The bass clef staff contains a series of chords, some of which are beamed together. Pedal points are indicated by a circle with a dot and the word 'Ped.' below the staff. A dynamic marking 'ff' is present in the bass staff.

8 11

Ped. Ped. Ped. Ped. Ped.

sempre ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

accel.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f ff

Ped. Ped. Ped. Ped.

CARL SIDUS' PIANO COMPOSITIONS.

Superior Teaching Pieces in the Easy Grades.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

SOLOS.

- Andante from "Surprise Symphony" (Haydn), op. 81 33
A classic gem and elegant teaching piece. There is no better arrangement of this masterpiece than this.
- Andante from Symphony in C minor, (Op. 67 Beethoven), op. 88 33
Like the one in Haydn's classic gem and splendid teaching piece.
- Allegro from Symphony in C major—(Op. 21 Beethoven), op. 73 33
An elegant teaching piece, bright and cheerful. Cultivate style and execution. Favorite with pupils.
- Allegro Moderato from Symphony in B minor, (Schubert), op. 86 33
Very romantic. Good for bright pupils.
- Bright Eyes—Rondo, op. 99 33
Bright and sparkling. Very fine teaching piece for style and finger practice. Favorite with pupils.
- Charming May Schottische, op. 70 33
Good scientific. (Suitable for dancing).
- Charming Wals, op. 77 33
Bright and melodious. Splendid recreation piece.
- Child's Prattle—Rondo, op. 73 33
Beautiful, bright rondo. Very effective. Excellent teaching piece. Universal favorite with pupils.
- Christmas Ball—Gavotte, op. 214 33
Very bright and pleasing. Fine for recreation. Excellent teaching piece. Favorite with pupils.
- Cuckoo and the Cricket, The, op. 74 33
Jipit, melodious and effective. Good recreation work and teaching piece. Favorite with pupils.
- Crane's—Waltz, op. 78 33
Charming and melodious. Good recreation and teaching piece. Very popular with pupils.
- Dance Characteristic, op. 203 33
An easy setting of Chopin's characteristic. Bright, and of a high order. Good teaching piece.
- Dance of the Bayaderes, op. 200 33
A beautiful arrangement of Goldmann's famous dance. Fine for style and study.
- Duke's March 33
Bright and fascinating march. Good teaching number. Excellent popular piece.
- Enchantress, The—Waltz, op. 207 33
Bright waltz. Good recreation piece; suitable for dancing. Excellent popular piece.

FAVORITES.

- Ada's Favorite Rondo, op. 104 35
Annie's Favorite Mazurka, op. 109 35
Charlie's Favorite Polka, op. 101 35
Ella's Favorite Galop, op. 102 35
Emma's Favorite Galop, op. 107 35
Johnnie's Favorite Schottische, op. 100 35
Julia's Favorite Rondo, op. 108 35
Katie's Favorite Schottische, op. 103 35
Lily's Favorite Mazurka, op. 106 35
Tillie's Favorite Rondo, op. 105 35
Bright and sparkling. Every one of these. Nothing in the easy grades more popular with younger pupils. As teaching pieces they are no superior. The best arrangements are also very fine.
- Fairy Tale, The—Rondo, op. 211 35
Splendid rondo. Excellent teaching piece.
- Finale from Symphony in B flat major (Haydn), op. 81 35
A classical piece for young players. Very effective when well played. Grand study: fine teaching piece.
- Finale from Symphony in E flat major (Mozart), op. 83 35
A marvellous teaching piece. Great favorite with teachers. Universally popular with pupils.
- First Ride Galop, op. 76 35
Very bright and cheerful. Great favorite with pupils. Splendid teaching piece.
- Forest Birds' Waltz, op. 69 35
Very melodious and refined. Fine bird imitation. Good teaching piece. Favorite with pupils.
- Grand-Mother's Story, op. 66 35
Elegant, refined composition. Popular with pupils. Good teaching piece.
- Happy Birdlings—Rondo, op. 217 35
One of the most fascinating pieces written for young pupils. Nothing more charming. Excellent teaching piece. Immensely popular with pupils.
- Joy's of Spring Waltz, op. 71 35
Very melodious and refined. Pupils' delight.
- Lily of the Valley, op. 201 35
Interesting character and instructive. Very popular with pupils.
- Lillian Polka—Rondo, op. 200 35
Fairy-tale, sparkling. Good study. Splendid teaching piece for style and the development of technique.
- Little Buttercup—Rondo, op. 80 35
One of the best teaching pieces extant. Immensely popular with pupils.
- Longing, Variations (Saron), op. 205 35
Composition of a high order; very instructive. Good for bright pupils.

- 3 March, from the Lenora Symphony, op. 117, (Haff), op. 90 35
Most interesting and instructive adaptation for the young pianist. Favorite with pupils.
- Marguerite—Rondo (Jensen), op. 210 35
Beautiful transcription of Jensen's favorite solo. Splendid practice for general execution and style.
- Musette from Symphony in E flat major, (Mozart), op. 82 35
An elegant setting of Mozart's most popular music. Good teaching piece for execution and style. Immensely popular with pupils.
- Merry Church Bell, op. 218 35
A splendid teaching piece, imitating the bells in the tower. Impart "Never My God to Thee." Good teaching piece. Great favorite with pupils.
- Merry Go Round—Rondo, op. 202 35
Teaching piece for confidence. Interesting and recreative. Pupils' favorite.
- Merry War—Fantasia (Strauss), op. 157 35
Interesting fantasia for young pianist. Good practice for style and execution. General favorite.
- My Darling—Yorkie, op. 216 35
One of the highest, most melodious and fascinating pieces. Immensely popular with pupils. Splendid teaching piece and study for style and execution.

OPERA-TIC FANTASIES.

- Bohemian Girl—Opera-Tic Fantasia, op. 131 35
Faut (Gounod), op. 129 35
Fille du Regiment (Donizetti), op. 134 35
Fra Diavolo (Auber), op. 128 35
Il Trovatore (Verdi), op. 125 35
Lucia di Lammermoor (Donizetti), op. 126 35
Lustige Borgia (Donizetti), op. 135 35
Martha (Flotow)—Fantasia, op. 133 35
Merry Sleigh Bells—Rondo, op. 67 35
Puritani—Fantasia (Bellini), op. 130 35
Ripetto (Verdi), op. 133 35
William Tell (Rossini), op. 132 35
These Fantasies are transcribed for the second and third grades. They embrace the most popular selections from their respective operas, and have no equal in style. Splendid and fascinating. Always popular with pupils. See solo.
- On Blooming Meadows—Waltz, easy arrangement (Rive-King), op. 72 35
An elegant arrangement for young players of this popular waltz. Very popular with pupils.
- On Halloween—Rondo, op. 204 35
A melodious and charming. Very melodious; rich in harmony. Good teaching piece.
- Papa's Waltz, op. 300 35
A melodious and effective. Pope. Great favorite with the little ones. Good teaching piece.
- Pond Lilies Polka, op. 110 35
A captivating and charming piece; delight of young pianists. Splendid teaching number.
- Promenade, The, op. 75 35
Without doubt one of the best teaching pieces written for the young player. Very fascinating. Very popular with pupils.
- Red Star, The, op. 212 35
Beautiful composition of this favorite. Excellent good for style, and technical development.
- Red Waltz, op. 68 35
A useful and very taking waltz. Excellent teaching piece. Popular with pupils.
- Scherzo from Pastoral Symphony (No. 6, op. 68, Beethoven), op. 87 35
Admirable setting of this great hero; very bright and beautiful. Fine study in style. Good teaching piece.
- Scherzo from (Reformations) Symphony, (op. 107 Mendelssohn), op. 89 35
Beautiful setting of this famous scherzo. Fine waltz work and practice in legato and running passages.
- Scherzo from Symphony in A minor, (op. 96 Mendelssohn), op. 83 35
A beautiful adaptation of the well known scherzo. Bright, easy, and splendid for technique. Very fine teaching piece. Very popular with bright pupils.
- Scherzetto, op. 206 35
An unusually well written piece. Magnificent five finger work. Should be studied by every pupil. Excellent teaching piece.
- Scherzetto—Appelchen, op. 213 35
One of the very best, best teaching piece, favorite with pupils.
- Tenderness (Beethoven), op. 209 35
One of Beethoven's greatest inspirations. Great study and practice in legato. Admirable teaching piece for bright pupils.
- Enter Donner and Little Galop (Strauss) 35
The most brilliant and beautiful. Good study, suitable for dancing. General favorite.
- First From Symphony in A major, (No. 7, op. 92, Beethoven) op. 80 35
A bright fascinating piece. Good study for young pianist. Splendid teaching piece.

DUETS.

- Bright Eyes—Rondo, op. 99 60
Sister four-hand arrangement. Good finger practice. See solo.
- Charming May Schottische, op. 70 60
An unusually high and melodious piece. Very effective. See solo.
- Charming Wals, op. 77 60
Brilliant and fascinating exhibition number. Good practice. See solo.
- Child's Prattle—Rondo, op. 73 60
Very effective rondo. Excellent practice. See solo.
- Cuckoo and the Cricket, The, op. 74 60
Very melodious and effective. A scene of country life. Popular with young players. See solo.
- Cupid's Arrow Waltz, op. 78 60
Very refined and melodious. Good and effective exhibition piece. Splendid practice in time. A general favorite. See solo.

FAVORITES.

- Ada's Favorite Rondo, op. 104 60
Charlie's Favorite Polka, op. 101 60
Ella's Favorite Galop, op. 102 60
Emma's Favorite Galop, op. 107 60
Johnnie's Favorite Schottische, op. 100 60
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